



United Nations

A large circular graphic in the center of the cover. It contains a collage of images: a person filming with a professional video camera, a woman in a black dress standing on a runway, and two people in elaborate, colorful costumes. The background of the circle is a blue pattern of mathematical fractions and symbols. Overlaid on this circle is the title 'CREATIVE ECONOMY' in large white letters, with 'Report 2008' in smaller white letters below it.

CREATIVE ECONOMY

Report 2008

**The Challenge of Assessing the Creative Economy:
towards Informed Policy-making**



The ultimate goal of the Convention is to give all countries the means to protect and promote the diversity of cultural expressions within and outside their borders. Cultural diversity is simply a mainspring of sustainable development that States must activate by adopting appropriate measures.¹⁹

The Convention recognizes the sovereign right of States to elaborate cultural policies to promote the diversity of cultural expressions within their borders, and to encourage equitable access to all cultural expressions in the world. Parties to the Convention are committed to facilitating cultural exchange within their borders as well as with other countries. In June 2007, the Conference of Parties, the supreme decision-making body of the Convention, adopted its rules of procedures and elected the 24 members of the

Intergovernmental Committee that will operate under its supervision. The States Parties elected to the Committee are: Albania, Austria, Brazil, Burkina Faso, Canada, China, Croatia, Finland, France, Germany, Greece, Guatemala, India, Lithuania, Luxembourg, Mali, Mauritius, Mexico, Oman, Saint Lucia, Senegal, Slovenia, South Africa and Tunisia. In order to ensure the geographical representation of all regions and in conformity with agreements made during the meeting, several seats on the Committee were reserved for developing countries. The Intergovernmental Committee will be responsible for, among other things, promoting the objectives of the Convention, encouraging and ensuring its implementation and preparing operational directives. The first meeting of the Committee was held in December 2007 in Ottawa, Canada.

Box 9.3

Cultural tourism: Impressions of the Peruvian experience

Why cultural tourism is a way to reduce poverty but also a risk for the preservation of traditional peoples' values

Peru is a country with a rich and varied nature, a place of contrasts. People have a thousand-year-old culture of building irrigation channels, which enables them to cultivate areas that previously were desert. Its heritage, including the ancient Inca Empire, Cuzco and the lost city of Machu Picchu, is spectacular.

Peruvian traditions are distinctive and cultural tourism appears to be a good alternative to increase people's quality of life and self-esteem, creating new jobs, economic growth and development. One may think it is an easy task. Peru has forests, beaches and mountains, archeological sites, indigenous peoples with a rich tradition of arts and crafts; it offers adventure. So it would seem that it is only a question of advertising – and tourists, certainly, will respond. And they have responded. Tourism is the third most important economic activity in Peru, employing 500,000 people to serve the 1.6 million visitors who spent \$1.5 million in the country in 2006. Certainly, tourism helps them to live more comfortably and thus the measured Peruvian quality-of-life indexes increase.

Cuzco is a beautiful colonial city, ranking seventh in Peru in number of inhabitants – 304,152. The historic capital of Peru, Cuzco was declared as Patrimony of the Humanity by UNESCO in 1983. It used to be mainly a farming and mining region, but in the last several years, tourism has come to be its main economic activity. The central square of Cuzco looks like a shopping mall, and there are animated parties at night. The city is experiencing steep economic growth. From 2005 to 2006, employment rose 6 per cent and the tax revenue increased 168.9 per cent. From this perspective, the expansion of historical and cultural tourism is very good news.

Machu Picchu is the hidden fortress of the ancient Inca Empire. Discovered by the western world only in 1911, it is a breathtaking experience to visit its palaces, temples and over 150 buildings, most of them six centuries old. There, one can fully appreciate the complexity of the hybrid culture born from the fusion between Spanish and Inca. And it comes as no surprise that the number of visitors to Machu Picchu ruins increases by 5 per cent a year.

People who live in the little town of Ocongate, which is also atop the Andean mountains, hope to have similar fate. This because there is an image of the Lord of Qoyllur Rit'i (which in Quechua means something like Snow of Stars) carved in the rock at the top of the 6,362-metre mountain Ausengate. And there is a traditional festival to honor the Lord of Qoyllur Rit'i that attracts more than 10,000 people from many countries every year. Investments have been made, the road is improving, people are building new places and restoring old ones to attract more tourists – and they are already arriving. However, such results need to be achieved without people losing something that is fundamental to their success: authenticity.

Cultural tourism is an important topic when we think about the creative economy as a way of reducing poverty, especially in developing countries. But there are many challenges for policy-makers in this field. What is really needed are sustainable projects, designed with a solid basis, so that real people – with unique skills and knowledge – are not transformed into actors with no substance.

By Eliana G. Simonetti, journalist.

¹⁹For more information on the Convention, see Ten Keys to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO, 2005, and L'UNESCO et la question de la diversité culturelle 1946-2007, Bilan et Stratégies (UNESCO internal document CLT/CPD), 2007.